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"At the *Melkbocht*, or Milking Corner," is a familiar subject, but more carefully and better executed than this Dutchman's latest work. The little Meissonier, "A Cobbler," a watercolor sketch, is a choice bit, while the "Outside Attraction" by the same artist presents him at his best in his finished cabinets. The Raffaelli "Summer Day in Paris" is in that peculiar manner which stamps this artist's productions. The Rousseaus can hardly be considered important. The Simonetti, while picturesque, is somewhat disturbing in composition, but in excellent color.

Among the best pictures may be classed the three L'Hermittes, which are perfect in their way. The "Storm," by that curious genius, George Morland, is one of the gems. A road winds through the center and loses itself towards the low horizon. A farmer, mounted upon a powerfully built white horse, is jogging along, both have perhaps just left the plow; the artist's vagabondage-love for gypsies is shown in the group yonder by the old tree, with its broken branches. And sweeping through it all is the fresh, strong wind, against which the rider battles, and the gypsies crouch. It is a beautifully toned picture, full of subdued strength.

The list of pictures on view at the Philadelphia Academy is as follows:

1. M. Bayes, "Pilgrims in a Strange Land."
2. Friedrich Boser, "Early Trials."
3. William Adolph Bouguereau, "The Little Marauders."
4. Jules Adolphe Bréton, "The Seated Peasant."
5. Howard Russell Butler, "Guadeloupe, Aguas Calientes, Mexico."
6. Jean Charles Cazin, "Sunset."
7. Jean Charles Cazin, "Starlight Night."
8. Jean Charles Cazin, "The Barley Field."
9. Jean Charles Cazin, "The Road to the Village."
10. F. Chaigneau, "Return of the Flock."
11. Paul Jean Clays, "Fair Day on the Zuyder Zee."
12. John Constable, "Landscape: Boys Fishing."
13. Jean Baptiste Camille Corot, "Midsummer Afternoon."
14. Jean Baptiste Camille Corot, "Spring."
15. Jean Baptiste Camille Corot, "Morning."
16. Jean Baptiste Camille Corot, "Dance of the Nymphs."
17. Pascal Adolphe Jean Dagnan-Bouveret, "The Tiff."
18. Charles François Daubigny, "Spring Solitude."
19. Charles François Daubigny, "Morning on the Oise."
20. Charles François Daubigny, "Twilight: River Oise."
21. Edouard Jean Baptiste Detaille, "The Flag of Truce."
22. Narcisco Virgilio Diaz de la Peña, "Bohemian Children."
23. Narcisco Virgilio Diaz de la Peña, "A Storm."
24. Jules Dupré, "The Old Oak."
25. Jules Dupré, "The Pool."
26. Jules Dupré, "A Gale: Sunset."
27. Jules Dupré, "Fisherman's Hut."
28. Jules Dupré, "Fair Day on the English Channel."
29. Jules Dupré, "The Haymakers."
30. Jahn Ekenas, "Fishing in Norway."
31. Thomas Gainsborough, "Going to Market."
32. Johann Heinefetter, "Bavarian Peasants' Festival."
33. Eduard Hildebrandt, "Sunset: Isle of Jersey."
34. George Inness, "A Summer Pastoral."
35. Eugène Isabey, "The Fête Champêtre."
37. Jozef Israëls, "Old Woman Sewing."
38. Charles Emile Jacque, "The Old Castle."
39. Charles Emile Jacque, "Sheep at the Pool."
40. Joseph Jefferson, "A Study in Florida."
41. Ludwig Knaus, "A Tyrolean Hunter."
42. Emile Lambinet, "The Harvest."
43. Léon Augustin L'Hermite, "Reaper's Rest."
44. Léon Augustin L'Hermite, "The Washer-Women."
45. Léon Augustin L'Hermite, "At the Spring."
46. Cesare Maccari, "The Reverie."
47. Willem Maris, "Pastoral."
48. Jean Charles Meissonier, "Outside Attraction."
49. Jean Louis Ernest Meissonier, "A Cobbler."
50. Georges Michel, "The Rapids."
51. Jean François Millet, "The Wood Chopper."
52. Jean François Millet, "The Shepherdess."
53. Jean François Millet, "Portrait."
54. George Moreland, "A Storm." This picture was owned by Lord North, Prime Minister of England at the period of the American Revolution, and was purchased by Mr. Warren from the trustees of the present Lord North.
55. Erskine Nicol, "The Irishman."
57. Don Vincente Palmarioli, "The Convalescent."
58. Alberto Pasini, "Algeria."
59. Jean François Raffaelli, "Summer Day in Paris."
60. A. Reyna, "Venice."
61. Pierre Etienne Theodor Rousseau, "The Old Oak at the Parting of the Roads in Fontainebleau."
62. Pierre Etienne Theodor Rousseau, "Autumn Sunset."
63. Pierre Etienne Theodor Rousseau, "The Afterglow."
64. Adolph Schreyer, "Arabia."
65. Adolph Schreyer, "Siberia."
66. Adolph Schreyer, "Return of the Pasha."

67. Edward E. Simmons, "Porthmore Beach, Coast of Cornwall."
68. Attilio Simonetti, "Proclamation in front of the Pantheon, immediately before the entrance of Garibaldi into Rome."
69. Constant Troyon, "The Pet of the Farm."
70. Constant Troyon, "Cattle at Rest."
71. Jehan Georges Vibert, "Two Sous a Slice."
72. Paul Viry, "Arranging Flowers."
73. Félix Ziem, "Fête Day: Venice."

Foreign Notes.

The Dennery collection of Oriental art in the late collector's house on the Avenue du Bois de Boulogne bequeathed to the State, was much decried at the time the will was made known. It has now, however, found a strong endorser in the person of M. Emil Deshayes, curator of the Guinet Museum, who declares that the collection is worthy of preservation and study and that the State would be fully justified in accepting the various conditions which the testator has attached to his bequest.

* * *

A number of the friends of the widow of Lepine, the French artist, have issued a circular with the intention to provide means for her. Being left without resources at her husband's death, her misfortune was added to by a serious accident, which befel her lately by being thrown out of a carriage. The appeal is signed by Messrs. Boussoad, Valadon & Cie, Durand-Ruel, Helleu, Henry LeRolle, Moreau-Nélaton Alexis and Henry Rouart, Sainsère and Viau. Any contributions sent to this office will be forwarded.

* * *

One of the leading Russian artists, Peter Petrowitsch Sokolow, died recently in St. Petersburg. In the '80's this artist was at the zenith of his fame. His hunting scenes and rustic character paintings were executed with power of individual conception, technical exactitude and with that national stamp which made him representative of Muscovian pictorial art.

* * *

Mr. Sidney, in *The Athenaeum*, explains why the recent copy of the first Shakespeare folio, just sold at a London auction, brought such a large price. The book realized \$8,500, or double the price of an ordinary copy of late years. The folio was entirely unknown until it appeared in the auction room, it having been in the possession of a family in Belgium for more than 100 years. It is perfect as to text, though the margins of a few leaves are torn, and it was probably bound 200 years ago. It is this edition of Shakespeare in which Ignatius Donnelly found the wonderful cryptogram which, he claims, proves that Lord Bacon wrote the Shakespearean plays.

* * *

On the mole of Port Said there has just been erected a monument to the memory of Ferdinand de Lesseps, engineer and constructor of the great waterway that connects the Mediterranean with the Red Sea. Emanuel Frémiet, the sculptor, has presented the great engineer in the attitude of announcing the completion of his life's work, the opening of a new waterway between Asia and Africa. Over the Oriental gala costume is draped the burnoose, which De Lesseps was accustomed to wear while inspecting the building of the canal.

The statue, which is about twenty-six feet in height, stands on a marble block, its face turned toward the sea.

* * *

English connoisseurs of violins are just now discussing the reality of a "Strad" which, it is alleged, has been rescued from the shop in the Midlands of a pawnbroker who did not know its value. According to the story, says the *London Daily Telegraph*, an itinerant musician was unable to pay his bill at an inn in Wolverhampton and left his violin inside.

The landlord took it to a pawnbroker and raised a little money on it, and gave the owner the ticket, so that he might redeem it when his services were financially more appreciated than up to then they apparently had been. That consummation never arrived, and as Boniface could play a little he purchased the unredeemed fiddle from the temporary holder for £2 and played on it for his own amusement. Everybody was struck with its peculiarly rich tone, and at last, acting on advice, he submitted it to experts, who declared it to be a real "Strad." Inside was found the inscription, "Antonius Stradivarius, 1716." This remarkable fiddle will no doubt form the subject of many more discussions.

* * *

During 1900 the managers of the Grafton Galleries propose to hold there the under-mentioned exhibitions. During January and February the Society of Portrait Painters' annual gathering will fill the rooms with works both old and new; from the 1st till the 14th of March the

Paris Art Club will be in possession; the Ridley Art Club will take the place of this society from the 15th till the 28th of the same month; during May, June and July the life work of Romney will be illustrated by a number of his works and objects associated with his career, including "a representative collection of the portraits of Emma, Lady Hamilton (born Hart), by various artists."

* * *

Men of taste, painters and artists generally, are up in arms against the disfigurement of public buildings in Paris by billstickers, especially the fronts of the houses in the Place des Vosges, i. e., the Place Royale of Henri IV. It seems that that monarch actually issued a prohibition, dated July, 1605, against the very outrage which, three hundred years later, is now perpetrated.

* * *

Messrs. Foster of London sold a few weeks ago a full-bound copy of Smith's "Catalogue Raisonné," interleaved with a large portion of the manuscript of the supplementary volume. The supplement, or "Part the Ninth," was issued in 1842, and is about twice as large (nearly nine hundred pages) as any of the preceding volumes. The price obtained for the eight volumes was £54. The same auctioneers sold for two guineas a good copy of the first edition of "Queen Mab," with, on the title-page, "Fanny Godwin from the Author, June, 1814." It is long since a copy of "Queen Mab" of this edition came under the hammer. So far as we know no presentation copy of equal interest has hitherto appeared in the open market. The last copy of the "Catalogue Raisonné" publicly sold was in January at Messrs. Hodgson's, when the whole nine volumes, in fine condition, uncut, and in the original red cloth, fetched £35 10s.

* * *

At Hodgson's, London, the following items were recently sold: Alken's National Sports of Great Britain, £43 10s. Bailey's Magazine of Sports, 1860-66, £12 10s. Fur and Feather Series, 8 vols., large paper, £19. Dickens' Master Humphrey's Clock, 3 vols., 1850, with the author's autograph dedication to Savage Landor, £23. Grimm's Popular Stories, 2 vols. (slightly imperfect), £14 15s. Duruy's Greece and Rome, 10 vols., £10. Numismatic Society's Journal and Chronicle, 1837-88, £27 10s. An interesting autograph letter from Dean Swift, dated 1737, £12.

* * *

Vandals have disfigured seven of the statues erected in the Siegesallee in Berlin by chipping off fingers, noses and accessory parts, such as rolls, crooks, etc. The fragments have, however, been recovered.

* * *

Mr. Ernest Law, the leading Van Dyck historian, so far as the examples of the artist's work in England are concerned, has upset the old Smith "Catalogue Raisonné" legend that Van Dyck painted 1,200 pictures, that is to say, one a week for twenty-two years! Mr. Law finds that several of the works indexed by Smith are described two or three times. Many Van Dyck's so-called are the work of Daniel Mytens.

The Donaldson autograph sale, which was held last month in Philadelphia, may be considered a most important one.

Lot 621, the Thirteenth Amendment to the Constitution of the United States, with the signatures of 38 Senators and 120 members of Congress, who voted for it, was not sold, as the bidding did not reach the sum of \$2,000. The value of this precious document is undoubtedly great, and it should belong to some public institution. Its late owner is said to have valued it at \$5,000. Other prices were as follows:

Lot 14—Letter, signed, of Benedict Arnold, Headquarters, Robinson House, Aug. 16, 1780, to Col. Pickering, \$26.

Lot 174—Autograph copy of Grant's famous "Unconditional Surrender" letter to Gen. S. B. Buckner, dated Camp, near Donelson, Tenn., Feb. 16, 1862, \$31; Lot 175—Autograph copy of Grant's "Fight it out on this line if it takes all summer" letter, dated Headquarters, on the Field, Va., 8 A. M., May 11, 1864, to Stanton, \$26.

Lot 176—A. L. S. of Grant, dated before Vicksburg, April 4, 1863, to Major Gen. H. W. Halleck, \$28; Lot 177—A. L. S. of Grant, Washington, July 6, 1865, to Stanton, \$16; Lot 178—A. L. S. of Grant, dated near Vicksburg, June 19, 1863, to Lincoln, \$41.

Lot 198—Letter signed of John Hancock, dated Philadelphia, July 8, 1776, (one of thirteen of a similar character which were sent, with a printed copy of the Declaration of Independence, to the Governor of each of the thirteen States,) \$150.

Lot 200—Document signed of Hancock, dated in Congress, Dec. 27, 1776, in reference to Washington's appointment as Commander in Chief of the Continental Army, \$240.

Lot 247—A. L. S. of "Stonewall" Jackson, Winchester, March 3, 1862, to the Hon. S. R. Boteler, \$20.

Lot 293—A. L. S. of Robert E. Lee, Arlington, Washington, April 20, 1861, to Gen. Winfield Scott, (the letter in which Lee resigned his commission in the Army of the United States,) \$500.

Lot 297—Autograph document of Lincoln giving his plan of campaign for 1861, three folio pages, \$520.

Lot 409—A. L. S. of Sherman, dated Beaufort Harbor, N. C., May 6, 1865, to the Hon. S. P. Chase, \$36; Lot 410—A. L. S. of Sherman, dated Jan. 29, 1865, to Grant, detailing his campaign through Georgia, \$59; Lot 411—A. L. S. of Sherman, dated Savannah, Dec. 22, 1864, to Grant, \$43.

Lot 465—A. L. S. of Washington, New Windsor, Jan. 25, 1781, to Col. Pickering, \$39; Lot 466—L. S. of Washington, Morristown, N. J., March 17, 1777, \$25.

Lot 567—A. L. S. of Tennyson to Whitman, July, 1874, \$21; Lot 568—A. L. S. of Tennyson to Whitman, Aug. 11, 1875, \$23; Lot 574—Autograph manuscript of an article by Whitman on Lincoln, \$11; Lot 618—Whitman autograph poem, "By the Bivouac's Fitful Flame," illustrated in water colors, by Julian Scott, in a frame, \$36; Lot 619—Water color by same artist, illustrating Whitman's manuscript of "Bivouac on a Mountain Side," \$36.

Lot 623—Life-size oil portrait of Washington, a reproduction by Rembrandt Peale of Gilbert Stuart's Athenaeum portrait, \$425; Lot 624—Life-size oil portrait of Washington by Rembrandt Peale, \$900.

Lot 648—Original manuscript of Cooper's "Mercedes of Castile," \$400.

Lot 651—Lincoln's copy of Gilman's "Illinois Conveyancer," Quincy, 1846, with autograph on title page, "A. Lincoln, 1854," \$40.



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